to proceed according to the Governor's instructions, which he did with the utmost alacrity. When the saloons were closed, the officials taken into custody, and the town placed under military control Miss Hobbs bade Copperfield a quiet farewell.

A telegraph instrument clicked off the story, and in the next twelve hours it was printed in practically every daily newspaper in the United States and Canada. Fern Hobbs got as much publicity out of this little incident as if she had been elected to a State office. The idea of sending her to Copperfield was a bit freakish; but Governor West had good reasons for this unprecedented procedure, which you will understand when you read about the girl's remarkable career, and how it happens that at the age of twenty-seven she is the right hand of the executive department of a great State and receiving a salary of three thousand dollars a year.

Fern Hobbs was born on a sheep ranch near the village of Naponeo, Nebraska. Her father, John Alden Hobbs, came from North Hampton, New Hampshire, where his people had lived since that region was first settled. When she was six years old the family moved to Salt Lake City, where she attended the grammar and high schools. It was one of Miss Hobbs' fondest wishes that she might be able to go to college; but when she was eighteen her father met with financial reverses and the family moved to Oregon.

Conditions made it imperative that she become self-supporting. She was untrained for clerical work, and in order to gain a temporary foothold that would enable her to earn a living while preparing for office work she got a position as governess in the home of J. Wesley Ladd, a wealthy citizen of Portland. She spent a year in the employ of the Ladds, and put in all her spare time with a shorthand book and a rented typewriter.

When she went in search of a position she found that a stenographer without experience or a recommendation from a business school had a slim chance of finding work; but finally a lawyer from Eastern Oregon went to Portland in search of a stenographer, and some kind fate prompted him to hire Fern Hobbs. She worked in the lawyer's office for eight months. He had considerable general practice, ran an abstract office, and was United States Land Commissioner and counsel for the State Land Board. Abstracting was tedious work; but it gave Miss Hobbs a chance to acquire a wide general knowledge of the handling of real estate, and it was there she learned the first principles of law regarding the disposition of government land. It was because of this knowledge that Governor West sent her to Washington last fall. There was nobody in the State who knew more about public land matters than did Miss Hobbs.

It became necessary for her to be nearer home; so she applied for a position in the abstracting department of the Title Guarantee & Trust Company of Portland, a concern in which the Ladds were stockholders. When she received a favorable reply she told the lawyer of her intention to go back to Portland. He recognized her exceptional ability, and did not want to give her up. He even lost his temper and wrote the president of the Portland concern that he considered it a breach of courtesy for one firm to take an employee of another. He said he had taken a great deal of trouble to train Miss Hobbs for the work of his office, and asked the Portland banker to write her that her services were not needed. This protest was responsible for the girl's being made the president's private stenographer.

She was with the company just a year before the panic of 1907 forced it to close its doors. When a receiver was appointed, she was retained at a good salary to help settle the concern's affairs, and for ten months she watched the procedure of the federal court and the workings of the bankruptcy law. The last receiver was assistant cashier of the Ladd & Tilton Bank, another concern in which the girl's former employer was interested, and he secured her a position in that institution.

She worked there until three years ago, when Benjamin W. Olcott, a prominent politician, who had seen her in the office of one of the receivers for the Title Company, recommended her to Governor West as a suitable girl to become his private stenographer. The Governor liked Olcott's description of the girl, and asked him to bring her to the capitol building. When she arrived it took him about two minutes to decide that she was the girl for the job.

Miss Hobbs went to work with all the zeal and enthusiasm that a young woman could possess, and it was not long before the Governor began to give her tasks that called for executive ability. In 1912 Governor West launched a State-wide antivice crusade, and it became necessary for him to open an office in Portland, where the fight centered. Miss Hobbs was given charge of the Portland office. There was much excitement, and scores of men and women, from prominent church workers down to divekeepers, besieged the office. The girl had to match wits with all of them. Sometimes they came singly, sometimes in crowds, and she dealt with them as diplomatically as if she had been in the heat of such fights for twenty years. Now you can understand why Governor West sent her to Copperfield.

The Oregon executive has instituted many reforms, notably the humanization of the prison methods, the revision of the revenue laws, the simplification of law-enforcement processes, and the modernization of all the State's public institutions. Miss Hobbs has helped him in all this work, and has been on the firing line during two sessions of the Legislature.

She has found time during these busy years to study law, and last spring she received an LL. B. degree from Willamette University. She was admitted to the bar last summer, just after her appointment as private secretary to the Governor. She is pretty, charming, and a social favorite among a large circle of friends at Salem and Portland.

It is safe to say that no woman in America has had better all-round training. Her friends at Salem and Portland say she would make a first-rate Governor; but her ambitions do not run in that direction. She hopes to devote most of her life to child reform work, either in a juvenile court or a reformatory.

THE ARTIST'S QUEST FOR MATERIAL

BY EDWIN TARRISSE

NOT inspiration alone, but also time and money, are often drawn upon by the great artists of the world in their endeavors to render the scenes on their canvases realistic. How may a painter reproduce a scene or situation outside his experience, assuming that mere imagination will not suffice?

In response there may be cited the case of the four paintings in Strelna palace representing a naval battle between the forces of Russia and Turkey. These pictures were the result of a commission given to Hackert by Count Orloff, who wished to commemorate the victories of the vessels under his command. The artist had not proceeded far in his work before he reached the conclusion that in some of the scenes he would be unable to do the subject justice, for the reason that he had never seen a ship on fire.

"That difficulty may be soon remedied," replied Orloff, when the painter mentioned his misgivings, and forthwith the noble patron gave orders that a seventy-four-gun ship be placed in a suitable position for the artist and then set on fire. This costly and dramatic object lesson enabled Hackert to transfer the scene to his canvas in all its terrible realism.

Vereshchagin, the great war artist of Russia, who met a tragic end on board one of his country's vessels during the late war with Japan, was as much at home on the battlefield as in his studio. He always contended that for an artist to depict any form of life he must be on the ground. "Painted otherwise," he would say, "the subject treated is simply an illusion, a myth, a farce."

Berkeley, the painter of so many stirring pictures of battle and sport, has always been at infinite pains to get realistic effects. Speaking of his "Charge of the French Cuirassiers at Waterloo," he says:

"For the animal pulled on its haunches by its frantic rider, when I had completed my picture I got one of my own horses and rested its jaw on the head of my groom, in order to ascertain whether I had some details correct, as to which I was a little anxious. Again, with regard to the Wellington boots, you will recollect that the field of Waterloo was almost a quagmire the day of the conflict. Well, I went hunting one wet day and galloped over plowed fields in order to get my top boots liberally splashed with mud. When I arrived home I carefully examined the boots to see how the spatters of mud fell upon them, comparing those natural effects with the mud splashings I had painted on the boots of my cavalrymen."

Probably the most painfully conscientious artist in this respect was Meissonier. He spared neither time nor expense to achieve what he deemed to be the most realistic effects. The snowy road in his "Napoleon in 1814" he obtained in this manner:

He had constructed a low platform, about a yard and a half square, and on this he modeled in clay the scene he wished to depict,—snow, mud, and ruts. He kneaded the clay and pushed across it several times, up and down, a cannon. With a shod hoof he then pressed down the marks of the horses' feet. Over this effect he spread flour, and the cannon was again brought into requisition, being pushed here and there until there was obtained a semblance to a real road. He then sprayed the whole with salt to get the effect of the brilliance of snow.

Vereshchagin complimented the French artist on his ingenuity; but laughed at the needless trouble he had put upon himself. "You should have taken a trip to Russia," said the Muscovite, "where nearly every road is dug in the way you have represented. Thus you would have been able to study directly from nature."

On another occasion, when the laborious Meissonier was desirous of including a wheat field in a battle scene, he actually went to the extent of buying a field of growing wheat, and obtained permission from the French Government to send a squadron of cavalry through it, thus enabling him to study the exact effect of wheat falling under the flying hoofs.

Martini, the marine painter, has practised his art under conditions that most men would find not only uncomfortable but for physical reasons impossible. This artist has been known to arrange a large basket either at the end of the bowsprit or at the stern of a vessel, and then to crawl inside, ordering the sailors to lower him a few feet by means of a rope, where he would remain suspended, as the ship took its course, observing the tumbling waters and taking rough notes of the scene for his sketchbook.

Martini, however, was not the first artist to have recourse to this strenuous means of improving his art. The great Turner on one occasion, overtaken by a storm at sea, had himself lashed to the mast, so that he might watch the storm without fear of pitching into the turbulent waters.

That other great marine painter, Vernet, is said always to have made it a point to go out to sea whenever he could during the raging of a storm. It is even related that once when everyone on board was praying for safe deliverance, Vernet, lashed to the mast, gave utterance to ecstatic expressions of delight and admiration at the "glorious effect" produced by the tumultuous sea.

Cameron, while painting his enormous picture, "Niagara in Winter," spent many hours suspended from the cliffs at dizzy heights, his working chair being hung by a single looped rope.

Leader, the landscape artist, accomplished his "Manchester Ship Canal" at the risk of his life, being frequently surrounded by flying stones and earth, the result of blasting operations. Then, too, he was attacked by a mob of hoodlums intent on destroying his work.

The great Japanese artist Hyosai is reported to have risked his life on numerous occasions merely to procure a desired sketch. During the great fire in Tokio, he calmly set up his easel in the middle of a street and roughly sketched the blazing and tumbling houses, till at last, his clothes catching fire, he was obliged to retreat.

Among the indefatigable artists who rove the world in search of "local color," may be mentioned Holman Hunt, who spent many months in the desert skirting the Red Sea to obtain material for his "Scapegoat." He also built himself a house and studio on the outskirts of Jerusalem when he was gathering data for his "Triumph of the Innocents."

As an instance of the labor, patience, and time expended in the production of a single painting perhaps the most conspicuous is that afforded by Edwin A. Abbey, who, in reference to his "Quest of the Holy Grail," has said:

"For this picture I visited the Romance countries, and went over the whole of the south of France. It took me several years to study the dress, colors, and architecture of the period. To obtain bits of old castles and buildings I took plaster casts of many things I saw in France." From its beginning to its completion this single painting of the great American artist represents years of unremitting labor and ten thousand miles of travel in search of material.